

AUDITORIUM

CHICAGO



IMRE KIRALFY'S

GRAND HISTORICAL SPECIACLE



ABBAY, SCHOEFFEL & CO.

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WORLD'S • FAIR • COLLECTION

PREMIER ATTRACTIONS OF THE WORLD.

UNDER THE DIRECTION OF THE

Messrs. ABBEY, SCHOEFFEL & GRAU.

1893 • • SEASON • • 1894

GRAND ITALIAN AND FRENCH OPERA COMPANY,

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MR. HENRY IRVING,

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IMRE KIRALFY'S 

GRAND OPERATIC HISTORICAL SPECTACLE

"AMERICA."

IN MAGNITUDE AND POMP UNPARALLELED.

THEATRE COMEDIE FRANCAISE COMPANY

 OF PARIS 

DRURY LANE THEATRE, LONDON, ENG.

DURING THE MONTH OF JUNE.

Messrs. ABBEY, SCHOEFFEL & GRAU

* Take pleasure in announcing that
the following attractions, under
their management, will appear in
Chicago, as follows. At . . . *

THE AUDITORIUM, DURING THE WORLD'S FAIR, APRIL 19 TO SEPTEMBER 30,

IMRE KIRALFY'S OPERATIC HISTORICAL SPECTACLE

“**AMERICA,**”

WITH ITS HISTORY ADORNED AND EMBELLISHED.

THE AUDITORIUM

OCTOBER 2. FIVE WEEKS.

GRAND ITALIAN AND FRENCH OPERA.

FROM THE METROPOLITAN OPERA HOUSE, NEW YORK.

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~ IN REPERTOIRE ~

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METROPOLITAN OPERA HOUSE,

NEW YORK.

ABBEY, SCHOEFFEL & GRAU, Lessees and Managers.

NOW BEING RECONSTRUCTED AND REMODELED WITH ALL
THE LATEST APPLIANCES AND IMPROVEMENTS,
AND WHEN COMPLETED WILL BE

The Most Magnificent House of Amusement in the World.

IT WILL BE OPENED TO THE PUBLIC, BEGINNING

MONDAY, NOVEMBER 27,

WITH A SEASON OF

GRAND ITALIAN AND FRENCH OPERA.

ABBEY'S THEATRE.

NOW BUILDING.

Corner Broadway and Thirty-Eighth Street, NEW YORK.

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WILL BE FORMALLY OPENED

MONDAY EVENING, NOVEMBER 6,

... BY ...

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WHO WILL REMAIN EIGHT WEEKS AND PRESENT FULL REPERTOIRE.

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DURING THE PRESENT SUMMER SEASON

THE PAULINE HALL COMIC OPERA CO.

WILL APPEAR AT THIS HOUSE IN A BRILLIANT REPERTOIRE.

NINTH YEAR OF

Mme. Sarah Bernhardt

— AND —

ABBÉY & GRAU'S FRENCH COMPANY,

EN TOUR OF THE WORLD.

MASCONOMO HOUSE.

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A LUXURIOUS HEALTH AND PLEASURE RESORT.

ONLY 24 MILES FROM BOSTON

WILL OPEN
JUNE 25.

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One of the Best Kept and Most Attractive Hotels in the World.

APPLICATION CAN NOW BE MADE FOR THE SEASON.

J. J. SULLIVAN, Manager.

IMRE KIRALFY'S

GRAND HISTORICAL SPECTACLE

AMERICA

IN FOUR ACTS, AND SEVENTEEN SCENES.

ABBAY, SCHOEFFEL & GRAU,

PROPRIETORS AND MANAGERS.



MUSIC BY

ANGELO VENANZI.

ENTERED AT STATIONERS' HALL.

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AMERICA

A GRAND HISTORICAL SPECTACLE.

BY

IMRE KIRALFY.

Author and Producer of "Venice in London," "Nero," "Columbus," etc

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For the right of producing this spectacle outside of the U.S.A.,

Apply to IMRE KIRALFY,

Auditorium Theatre,


Chicago, Ills.

Entered at Stationers' Hall.

TO ADVERTISERS.

*

The librettos of "AMERICA" will have a limited number of pages devoted to advertising; and as the book is a handsome one, and sold instead of given away, every copy will be preserved as a SOUVENIR, and hence advertisers will appreciate it as one of the best possible mediums for attracting the attention of the public.

 Arrangements can now be made by the performance, week, or month, for the season.

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CHICAGO, ILLS.

DEDICATED
TO MY SON,
CHARLES IMRE KIRALFY,
IN TOKEN OF APPRECIATION
FOR THE
PRICELESS ASSISTANCE
RENDERED TO ME BY HIM
IN THE
HISTORICAL RESEARCHES
AND THE
CONSTRUCTION
OF THIS
PATRIOTIC WORK.
IMRE KIRALFY.

IMRE KIRALFY'S

GRAND HISTORICAL SPECTACULAR MASTERPIECE,

AMERICA.

ABBAY, SCHOEFFEL & GRAU,

PROPRIETORS AND MANAGERS.

THE MUSIC SPECIALLY COMPOSED BY

ANGELO VENANZI,

Composer of the Charming Music of Imre Kiralfy's Spectacles of "Nero,"
"Columbus," "Venice in London," etc., etc.

WORDS OF SONGS WRITTEN BY

F. ROSSI.

COSTUMES AND ACCESSORIES DESIGNED BY

ALFRED EDEL.

THE ENTIRE GIGANTIC PRODUCTION, THE BALLETS,
PROCESSIONS, AND MISE-EN-SCENE, CONCEIVED,
CREATED, AND DESIGNED BY

IMRE KIRALFY,

AND PRODUCED UNDER HIS PERSONAL DIRECTION
AND SUPERVISION.

MR. IMRE KIRALFY'S

STAFF OF FAMOUS ARTISTS AND ARTISANS ENGAGED IN
THIS GREAT PRODUCTION:

CHEF D'ORCHESTRE,
ANGELO VENANZI.

COSTUME-DESIGNER,
ALFRED EDEL.

SCENIC ARTISTS,
AMABLE & GARDY,
RUBÉ & CHAPERON,
FROMONT & LEMEUNIER.

COSTUMES EXECUTED BY
EDM. LANDOLFF. W. DAZIAN.
MISS FISHER. MRS. TORRES.

CARTONAGES ACCESSORIES,
CHAS. HALLÉ. EDW. SIEDLE. PIETRO CROCE.

MASTER MACHINISTS AND CHIEFS OF SCENIC DEPARTMENT,
W. H. BOND AND JOHN BAIRSTOW.

GENERAL STAGE CONTROLLER,
WM. GRAHAM.

STAGE MANAGER,
JOSEPH SLAYTOR.

BALLET MASTER,
VICTOR CHIADO.

VOCAL AND CHORUS DIRECTOR,
FRED. J. EUSTIS.

EQUESTRIAN DIRECTOR,
KARL NYEGAARD.

INTRODUCTORY.



IN bringing before the public this, my latest work, "AMERICA," a few words in reference to the labor, care, and attention that have been bestowed upon it may interest the reader.

Early last summer I decided to create a spectacle, to be called "AMERICA," (dealing with the history of four centuries of American civilization,) for production at the Auditorium in Chicago during the period of the World's Fair, 1893.

To do this in a series of tableaux would have been a mere trifle; but to construct a play combining these elements, with a continuous plot and characters passing through the entire spectacle, was a task that necessitated much thought and labor, and the result was that I concluded to make this spectacle allegoric and historic in character, thus enabling me to carry two of my principal characters, "PROGRESS," and "PERSEVERANCE," through the different centuries without affecting the historical value of the different incidents, and by the addition of other allegorical characters, "LIBERTY," the "GENIUS OF INVENTION," etc., give additional interest to the play.

This spectacle being expressly created for the purpose of being produced during the period of the Chicago World's Fair, where all nationalities are expected to congregate, I have treated my subject accordingly, and while giving America all due praise and glory which

this great Nation deserves, I was careful not to give offense to others who may partake of American hospitality during that period.

Another task was to make this spectacle one that shall be understood also by those speaking other languages, and I have therefore constructed my play mimic and operatic in form.

In dealing with the subject of the four centuries I have touched, in my first act, the epoch of the Discovery of America, up to the period of the Landing of the Pilgrim Fathers, commencing the second act of the spectacle with the Settlement of the Plymouth Plantation. I have selected only such subjects as have absolutely lent aid to the Progress, Civilization, Liberty, and Arts and Sciences of America, and such as uphold the dignity of the country.

Inspired in this work by all the great American historians and poets, whom I have followed minutely in every possible manner, I have aimed to reproduce in this play true history with poetic surroundings.

The characters, and the scenes where my action takes place, have all been carefully studied, and with the assistance of my son Charles, who has devoted almost a year of his time exclusively to historical researches, here as well as at the British Museum in London, for this work, I have been enabled to accomplish a work true to history in its most minute details, which I feel sure the public will appreciate.

"PROGRESS" and "PERSEVERANCE" are, as already mentioned, the main characters of my play. They inspire Columbus, Isabella, all other explorers, the first Puritan Settlers, and (accompanied by Liberty) give the Americans their true Liberty and Independence, and finally, surrounded by the "GENIUS OF INVENTION," bring forth Franklin's, Fulton's, and other great American inventions up to the present day. They give Freedom to slaves, reunite the North and the South, inspire and civilize the Far West, and finally assemble to greet the representatives of the World at the Columbian Exposition at Chicago, where the genius of all nations meets to pay them homage.

I can not conclude without saying a few words in reference to the music, coloring, poetry of motion, action, and general *mise-en-scene* of this production.

The music is composed by Angelo Venanzi, one of the great musical geniuses of the present day, and I know of no man who could have carried out my conception in such a charming, poetical manner as he has done.

Harmony in color can be conceived as harmony in music can be heard. Without the proper and harmonious coloring no picture can be artistic or complete. One wrong shade or color in a picture is like a false note played in music. I have therefore prepared all the coloring of my scenes to go in perfect harmony with the costumes and surroundings that appear in each. I have personally selected every shade and color of all materials in this entire production, harmonizing them in such a manner that the costumes shall not only harmonize with each other and form novel and kaleidoscopic effects wherever it may add to the beauty of the situation, but also harmonize with the scene which forms the background.

In reference to the Poetry of Motion, coregraphic composition of ballets, processions, dances, and general *mise-en-scène*, I have avoided everything that is superfluous, confining myself solely to effects in action, grouping, figures, and situations such as are novel and pleasing to the eye, which I believe to be essential to the success of all spectacular representations, and I trust that the kind public will take into consideration the care and labor that I have bestowed upon this production, and give their verdict accordingly.

IMRE KIRALFY.

CHICAGO, APRIL 8, 1893.

THE AUDITORIUM.

MILWARD ADAMS, Manager.

EVERY EVENING EXCEPT SUNDAY.

MATINEES, WEDNESDAY AND SATURDAY.

IMRE KIRALFY'S

GRAND HISTORICAL, ALLEGORICAL, AND BALLET SPECTACLE,

"AMERICA."

MUSIC BY

ANGELO VENANZI

COSTUMES AND ACCESSORIES DESIGNED BY

ALFRED EDEL

ABBAY, SCHOEFFEL & GRAU,

PROPRIETORS AND MANAGERS.

CAST OF CHARACTERS.

PROGRESS,	LOUISE BEAUDET
LIBERTY,	CARLOTTA GILMAN
BIGOTRY,	ANNA RUSSELL
Priscilla and Lillian,	Mlle. STOCCHETTI
Isabella, Ann Hutchinson and Fulton's Wife,	FLORINE MALCOLM
PERSEVERANCE,	SPENCER GRACEY
Columbus, Roger Williams, Geo. Washington, and Ab. Lincoln,	S. GORDON EDWARDS
Juan Perez and Miles Standish,	SIG. BRIGHENTI
John Alden, Paul Revere, and Rob't Fulton,	SIG. OTTAVI

Other Characters by M'lles Basegio, Marchant, Ferrero, Carra, Giannini,
and Cald. Messrs. Wagner, Campana, Bigiarelli, De Vere,
De Gez, Bimbi, Longo, Friedly, and Stoppa.

Costumes made by Mons. Landolf of Paris,
Miss Fisher of London, Mr. and Mrs. Henry
Dazian of New York, and Mme. Torres.
Scenery painted by Amable and Gardy,
Rube and Chaperon, Fromont and Lemeunier
of Paris, and Mr. Witham of Boston.
Wigs by Cluth and Coyle of New York.
Accessories by Chas. Halle of New York,
Pietro Croce of Milan, and E. Siedle of New
York. Arms and Armory by Tachaux of Paris.
Furs and robes by Geo. C. Treadwell Com-
pany of Albany, N. Y.
The entire spectacle designed and produced
by IMRE KIRALFY.

First appearance in America of
MLLE. CERALE,
Premiere Danseuse Absoluta from the Im-
perial Opera House, Vienna.
MLLE. SOZO,
Premiere Danseuse of La Scala, Milan.
MLLE. STOCCHETTI,
Premiere Danseuse and Mimic Artist from
the National Theatre of Bucharest,
supported by a specially imported
GRAND BALLET OF 150 DANCERS.

SYNOPSIS OF SCENERY AND INCIDENTS.

PROLOGUE.

Scene 1. SANTA FE.

Scene 2. THE DEPARTURE FROM HUELVA.

Scene 3. THE VOYAGE OF DISCOVERY.

Scene 4. SAN SALVADOR.

Scene 5. TRIUMPHAL RETURN TO SPAIN.

GRAND PROCESSIONAL PAGEANT

by the entire Corps de Ballet and Grand Chorus and Corps of Auxillaries—700 people.

ACT I.

Scene 1. THE PLYMOUTH PLANTATION, 1621.

Scene 2. MERRYMOUNT, 1623.

May Song. Maypole Dance. Dance Characteristic, Mlle. STOCCHETTI. Variations by Mlle. SOZO. Grand pas de deux, SIG. ELIA and Mlle. CERALE. MESSRS. BASCO and ROBERTS in their comic eccentricities.

GRAND BALLET OF MERRY-MAKERS.

Grand Finale, Bacchanale Chorus and Dance.

ACT II.

Scene 1. WASHINGTON CROSSING THE DELAWARE.

Scene 2. THE SURRENDER OF YORKTOWN.

Scene 3. PEACE, AND THE TRIUMPH OF LIBERTY.

Scene 4. THE TEMPLE OF PEACE.

Entrance of Peace, Liberty, Independence, Happiness, Love, Friendship, Kindness and Benevolence.

Entrance of Progress, Commerce, Industry, Wealth, Prosperity, Agriculture, and Invention.

“ Civilization, Liberality, Generosity, Humanity, Toleration, Culture, and Grace.

“ Education, Intellect, Knowledge, Reason, Judgment, Strength, and Action.

“ Fine Arts, Literature, Painting, Sculpture, Architecture, Poetry, and Music.

“ Science, Perseverance, Invention, Astronomy, Mathematics, Physics, Chemistry, and Mechanism.

GRAND BALLET OF ARTS AND SCIENCES,

Introducing the Greatest Living Premiere Danseuse Assoluta, Mlle. CERALE.

A Superb Finale Dansante by the Premiere and the entire Corps de Ballet.

ACT III.

Scene 1. THE PALACE OF PROGRESS.

GRAND BALLET OF AMERICAN INVENTIONS.

Franklin's Lightning-Rod. Whitney's Cotton-Gin. McCormick's Reaper. Hoe's Printing-Press. Morse's Electric Telegraph. Howe's Sewing-Machine. Yost's Typewriter. Bell's Telephone. Edison's Phonograph and Electric Light.

Scene 2. THE EARLY PIONEERS IN THE FAR WEST, 1845.

Scene 3. THE CLOSE OF THE WAR OF SECESSION, 1865.

Scene 4. WORLD'S COLUMBIAN EXPOSITION.

The WORLD-FAMOUS SCHAFFER FAMILY (seven in number), in their Marvelous Acrobatic Performance.

Scene 5. THE TRIUMPH OF COLUMBIA.

CONGREGATION OF NATIONS, AND GRAND CORTEGE OF THE STATES AND TERRITORIES OF THE UNION.

General Agent for Abbey, Schoeffel & Grau	JOHN E. WARNER
Treasurer for Abbey, Schoeffel & Grau	A. DURAND

Musical Director	ANGELO VENANZI
General Stage-Controller	WM. GRAHAM
Stage Manager	JOSEPH SLAYTOR
Ballet Master	VICTOR CHIADO
Vocal and Chorus Director	FRED J. EUSTIS
Equestrian Director	KARL NYEGAARD
Chiefs of Scenic Department	W. H. BOND, JOHN BAIRSTOW
Chief Electrician	JOHN FANNING
Chief Machinist	M. F. NACHLER

The Box-Office is open from 8:30 A. M. to 10 P. M. Opera glasses can be obtained by applying to the chief usher. Silurian water is used exclusively in the Auditorium; office, 157 Wabash Avenue; telephone 2571. Soda and mineral waters and flowers; entrance from main lobby.

IMRE KIRALFY'S

HISTORICAL SPECTACLE

AMERICA



ACT I—SCENE I.

THE WARLIKE CITY OF SANTA FE,

With the Palaces of the King and of the Grand Inquisidor, from which in the far distance is seen the imposing Alhambra.

A joyous populace assembles to greet King Ferdinand, mounted upon a gallant steed, and escorted by a splendid retinue of Nobles, Knights and Cavaliers. He meets and salutes his Queen, ISABELLA, who is gracefully seated on a handsome palfrey, preceded by winsome pages in Court regalia. Amid enthusiastic huzzas the King proclaims that Granada must this day surrender, and then Spain will be forever delivered of Moorish domination.

The King then dispatches two of his Cavaliers to demand the instant surrender of Granada, after which both KING and QUEEN give audience to JUAN PEREZ, who reminds them of their promised aid to his friend Columbus, should Spanish arms conquer the Moors.

PEREZ then leads Columbus into the royal presence, and the Great Mariner implores their Majesties for the needed vessels for his projected voyage of discovery, but he is interrupted by the approach of the conquered Moorish King.

BOABDIL and his suite now appear, and he attempts to kneel but is prevented by Ferdinand. He now delivers the keys of Granada to the Spanish King, who places them in the hands of Isabella. While the Moorish King and his followers depart, the jubilant populace in tumultuous manifestations of joy at the grand achievements of Spanish valor blend their voices in a

Chant of Victory.

Long live our King! Long live our King!
Let canon boom and joy-bells ring!
The battle's won. His praises sing.
Long live our King, Long live our King!
Gloriously with fierce attack
He has brought our jewel back.
No Spaniard e'er did courage lack,
Nor ever suffer on coward rack.

Chorus of Women (while approaching Isabella).

The Lord of Battles has thus far,
Fair Isabella, restored this gem.
Now Columbus seeks another star
To blaze on thy Royal diadem.

All.

Thou, Lord of all, hast deigned to save
Our noble Country from a grave.
To Boabdil, no longer slave,
Our flag o'er Granada e'er shall wave.

(End of Scene 1.)

ACT I—SCENE II.

THE SEAPORT OF HUELVA.

In the distance Female Voices are heard warbling a stirring Barcarolle. These gradually approach the spot where PROGRESS and PERSEVERANCE, clad as Sailors, are busily preparing for their departure.

Chorus of Women of Huelva.

Our stately ships at anchor ride,
Brave Mariners of Spain, Good-bye!
May Heaven the brave explorer guide
To shores beneath the western sky.

That mysterious voice, whose power
A torpid World roused to its feet,
Hath also told the joyful hour
When we again in peace shall meet.

BIGOTRY now appears, as PROGRESS exclaims: "Already the soul of man is filled with Faith."

PERSEVERANCE responds: "Yes! and it is an eternal burning Faith in all."

BIGOTRY (earnestly): "'Tis joy to believe. In fear no longer be."

Chorus of Women.

Mothers, Wives, and Maidens blessed,
Despite dangers, pains, and fears,
Our hearts are full with doubt oppressed,
Our eyelids drooping wet with tears.

But soon our heroes will return,
And then, with chaplet green and flower,
And gentle kisses and bright smiles,
We'll welcome them to Spain once more.

The energetic preparations for the sailing of the Caravels are marred by PEDRO, leader of a mutinous portion of the Crews, but this is allayed when ALONZO PINZON shows a Blind Father whose faith in COLUMBUS causes him to bring his three sons as volunteers for the voyage.

COLUMBUS appears, kneels and vows fidelity to the Crown of Spain, and then invokes Heaven's protection. After this, JUAN PEREZ pronounces a benediction.

The Crew prepares to embark, in the presence of COLUMBUS and PEREZ, while PROGRESS, encouraging the Crew, sings them

A Ballad.

Oh! Judge not foolishly
That treach'rous is the sea.
Beyond the ocean bound
Another shore is found.

Beyond the ocean bound .
Another land is found,
Which in its Mountains' hold
Hath the silver and the gold.

Spain, our mistress dear,
Of a new-found Hemisphere,
From this fond shore in turn,
In wisdom doth discern.

Then courage and good cheer
Await those remaining here.
But on yon distant strand .
Will rise the promised land.

Women sing a farewell.

Good-by, brave Sons of Spain,
Ye will return ere long,
Our smiles and kisses to gain,
And flower wreathes and song.

PERSEVERANCE :

Fear not, brave Seamen, glory waits,
The flowing sails are set.

BIGOTRY (on shore) :

Should this impious madness prove,
God will avenge it yet.

THE MARINERS (departing) :

Dear Wives and Maidens now farewell,
Our enterprise shall gain
Honor, Glory, Wealth and Power,
And influence for Spain.

(End of Scene 2.)

ACT I—SCENE III.

THE ATLANTIC OCEAN, THE SANTA MARIA, THE NINA, AND THE PINTA.

PEDRO is at the Helm, while PROGRESS, in mariner's attire, at the Mainmast, beholds the setting sun. PABLO, a veteran Mariner, is ridiculed by his dissatisfied messmates for mistaking a distant cloud for land.

Chorus of Mutineers.

FIRST GROUP:

Let us all rebel. He nature defies.
May he be drowned, we pray again.

SECOND GROUP:

Reverse the helm, that our good ship flies
Back once more to happy Spain.

PERSEVERANCE (aside to Columbus):

Have thou no fear,
For I am with thee.
Thy genius shall conquer
Every idle threat.

THIRD GROUP:

Thou, Columbus, art a foolish chief,
Whose King will teach thee to restrain

ALL:

Thy vain ambition, past belief;
A prisoner thou'lt return to Spain.

The mutineers attempt to fether COLUMBUS with chains, but his courage successfully defies them, and subsequently he loads their leader with irons, and places him in the hold of the Caravel.

Columbus then espies land.

PROGRESS:

Light! Light! Thou hast inspired me,
O soon reveal to these poor mutineers
The glorious new land.

PERSEVERANCE :

Yes, they will soon be enlightened
By the marvels of a New World.

A signal gun from the PINTA confirms the thrilling news of the discovery, and all hands rush on deck to obtain a view of the much coveted shore. Upon beholding it, all unite in a

Hymn of Thanks.

Thanks to thee, who hast filled our eye
With splendors of a new-found Earth.
Oh! Light divine hast brought us nigh
To happiness and celestial worth.

(End of Scene 3.)

ACT I—SCENE IV.

SAN SALVADOR.

Indians bearing deer-skins on their shoulders, with bows and arrows ready to capture game, come forward slowly, but, at sight of the Spanish Caravels in the distance, manifest great alarm, and seek to conceal themselves beneath their deer-pelts. Other Indians cautiously appear, and taking those who preceded them for game are about to shoot at their hidden companions, when they jump up and prevent the shooting, and all laugh heartily at the incident.

An Indian maiden then makes her appearance, and four competing lovers surround and kneel to her, each grotesquely declaring his affection. They soon begin a contention about her, and try to seize her. She escapes, but they soon find themselves confronted by the Indian Chief, whom they supplicate. He recognizes their ludicrous position, and calls his warriors, whom he signals to arrest the four offenders, but in the confusion a cannon salute from one of the Caravels is heard. This novel sound so horrifies the Indians that all of them fall on their faces, but soon arise slowly, and seeing the Caravels approaching, believing the ships and their crews to be immortals, hide themselves in fear and trembling.

COLUMBUS and the Spaniards now land, COLUMBUS being the first to put his foot on the newly found shore. With drawn sword aloft he plants the Spanish flag, and takes solemn possession of the country in the name of the King of Spain, while the Crew burst forth into

Songs of Exultation.

His glorious and intrepid hand
O'ercame the perils of the sea,
And planted on this virgin strand
The eternal Flag of Liberty.

Ferdinand, our great Monarch, he
Seized majestic Genius by the hand;
While to him then we bend the knee,
We hail Columbus and the promised land.

The Mutineers now ask forgiveness of Columbus, kneeling in groups:

FIRST GROUP:

Forgive us rebels, O kind Columbus!

SECOND GROUP:

O Sage prophetic, do grace bestow!

THIRD GROUP:

Pardon this unworthy act, our liege,

FOURTH GROUP:

Forgive, O heart magnanimous.

Chorus of Praise.

ALL:

To thee, courageous Pilot, thanks!
To thee, inspired genius, praise!
Thou didst dispel the direful fate
Which two great worlds did separate.

The Indians slowly venture from their hiding-places and admire the gay Spaniards as they settle down in little groups. The Spaniards now bring them toys, trinkets, hawk and other bells, the sound of which so pleases them that they act like delighted children.

Many comical episodes occur between the Indians and their visitors, while Columbus has despatched PINZON and PEDRO to reconnoitre the adjacent country.

The Indians advance with a sailor and a mariner surrounded by natives and the two PINZONS with a group of Indian maidens, and their Chief. One of the maidens admires one of the sailors, and becomes in love with him. The Indians are so pleased with the strangers that they invite them to follow to their tepis and all move away merrily, leaving Columbus alone, deeply absorbed in thought.

Columbus kneels and thanks Heaven for the success he has achieved.

Progress, with two children representing Liberty and Toleration, approaches Columbus, and exclaims:

We salute thee, O Finder of a World!
Thou who, bursting bonds of prejudice asunder,
Opened'st up a way to this New Land. Now known,
Many a keel will plow the daring furrow
First traced by thee,—but thine the greatest glory.
Beyond where thou canst see be mighty countries,
Wherein, in times to come, a glorious nation
Shall give example to the world of freedom;
Where all men shall be equal, and all thought
Be free as air; where Science shall attain
Heights upon which to gaze were now but folly.
Then shall thy name, O great Discoverer,
By countless millions of Mankind be honored,
And haughty nations shall thy memory treasure
Till all the world be one, O hail to thee!

Progress now reveals to him his successors in the realms of discovery in the following visions:

TABLEAU I.

Ponce de Leon discovering Florida.

TABLEAU 2.

Vasco de Balbao has found the Pacific Ocean.

TABLEAU 3.

De Soto discovering the Mississippi River.

TABLEAU 4.

The first English settlers at Jamestown.

TABLEAU 5.

The landing of the Pilgrim Fathers.

TABLEAU 6.

The new Plymouth Plantation.

Now the Spaniards and Indians return in a fraternal and social mood, but soon say farewell, and Columbus and the Spaniards return to the Caravels, delighted with what they had seen in this new land.

(End of Scene 4.)

ACT I—SCENE V.

BARCELONA. (April, 1493.)

THE TRIUMPHANT RETURN OF COLUMBUS.

Nobles and people throng the streets amid triumphal arches.
Bells are ringing; trumpets are sounding; music is playing, and
the whole city is in Gala dress.

Ferdinand and Isabella, followed by their retinue, appear and
mount the throne prepared for them in the public square to receive
Columbus.

GRAND FESTIVE PAGEANT.

CHORUS OF SPANISH LADIES :

Glad April, with the gentle Western breeze,
Comes back to us once more, and once again
Comes the great Pilot from the land he found,
And with him the undaunted youth of Spain.

FLORAL GROUP :

Spain is a glorious garden, weave we garlands,
Spain is a splendid meadow, all in flower.
The air is rich in odors, and the myrtle
Is green to deck the heroes of the hour.

There is a sweetness
Divine in its seeming
Which from the bright eyes
Of the Queen is beaming.

GROUP OF SAILORS :

The Ocean is our life when it is restless,
Raging it is our glory, not our fear.
With helm and sail we conquer every tempest,
Our Pilot's arm is strong when death is near.

SONG (During the Dancing).

With tripping foot we touch the land,
For its festivity and joy,
Our fancy, curbed on every hand,
Looks oceanward for its employ.

With tripping foot the land we touch,
But here claim laurels as our own,
In interchange for treasures rich,
Which we from distant shores bring home.

DEPUTIES OF FRANCE.

To Isabella, we, the Flower of France,
From Charles the kind, respectful homage bring.
Upon the footsteps of the throne of Spain
We lay the pleasant tribute of our King.



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TRIUMPHAL RETURN.

THE STROBRIDGE LITHO. CO. CINCINNATI, O.

SONG (During Dance).

Of a sweet flower smiling in the sun,
A flower of sweetest scent is France,
Where all the day all men are gay,
And sorrow ceases in the dance.

DEPUTATIONS FROM ROME AND NAPLES.

In honor of the triumph Rome the Eternal
To heaven offers lofty notes of praise.
Nor fails Partenope, bewitching siren
Of Southern seas, the swelling song to raise.

ENVOYS FROM PORTUGAL.

Fair Lucitania joins the chorus.
Her perfect King did long believe
Columbus would his task fulfill,
His great discovery achieve.

AMBASSADORS AND FOLLOWERS FROM ENGLAND.

All powerful Albion, on the sea reposing,
Columbus to thy genius doth incline,
And Henry thus described thy great adventure,
Achievement "more than mortal, e'en divine."

REPRESENTATIVES FROM GERMANY.

Our steps from Northern lands we've hither turned,
Where the Third Frederic holds his royal sway.
Frederick, whom all men call the Friend of Science,
To him thy fame is glorious as the day.

GROUPS OF AMBASSADORS OF VENICE.

'Twas Marco Polo, a true son of Venice
Who pushed past the Levant his bold emprise.

GENOA'S AMBASSADORS AND FOLLOWERS.

'Twas in Legurian seas that child Columbus
Upon the waves saw the New World rise.

At this juncture¹ Columbus arrives and a triumphal chorus is chanted.

Triumph, O great Columbus,
All men do honor thee,
In thee the clear-voic'd Herald
Of a new age we see.

Columbus advances to the Royal Couple and presents to them the
Indians he has brought with him.

Triumph Columbus,
Let thy name never
Perish among men,
Triumph forever.

(End of Act I.)

ACT II—SCENE I.

THE NEW PLYMOUTH SETTLEMENT. (1621.)

(THE "MAYFLOWER" is seen in the distance ready for departure. A hut stands in the foreground.)

GOVERNOR BRADFORD meets MILES STANDISH and ALDEN and tells them that the "Mayflower" is sailing for England, and that he is surprised and delighted to see that none of the colonists have returned to England, but have prepared to remain in this new country, notwithstanding the hardships they have gone through. Other settlers and their children arrive to pay their respects to the Governor.

Progress and Perseverance (in Puritan attire) gaze interestedly at the PILGRIM FATHERS.

LIBERTY appears and thus addresses the Puritans.

Hail! Souls Elect! Made sacred by the bond,
The solemn bond that binds you to each other;
Whence will be born and grow on this virgin soil
Pure and holy worship and priceless liberty.
Of liberty in action and in thought
I am the genius, native to this land;
'Tis I who welcome you, and now inspire you:
Souls, pure and earnest, so that when the pride
Of Bigotry has perished, in its place
True liberty of conscience may arise.

PROGRESS: Mine be the task to aid mankind to secure the widest freedom in the realms of thought, speech, and action.

PERSEVERANCE: With examples of patience, endurance and energy will I earnestly second thee in the accomplishment of the great work.

LIBERTY now retires as JOHN ALDEN comes in view, followed by Puritan men, women and children, who appear as alarming the populace because they see an Indian approaching.

MILES STANDISH, with soldiers, followed by GOVERNOR BRADFORD, return.

The Indian, SAMOSET, arrives. He manifests surprise at the apparent alarm, and in friendly tones greets them with "Welcome, Englishmen," in fair English.

SAMOSET relates that he belongs to the Wampanoag Tribe, and that he likes the English, and will serve them faithfully as an interpreter. All are pleased, and BRADFORD and STANDISH conclude to retain him.



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BRADFORD AND THE MESSENGER OF THE NARRAGANSETT CHIEF.

THE STROBRIDGE LITHO. CO. CINCINNATI, O.

Friendly Indians now appear, preceded by their chief MASSASOIT, who offers his friendship to the Puritans.

The Indians surround MASSASOIT, SAMOSET, BRADFORD and PURITANS, and are about to arrange a treaty of Peace and Amity.

Meanwhile STANDISH has told ALDEN of his love for PRISCILLA, and although he is brave and gallant to the death, he lacks the courage to ask Priscilla to become his wife, and begs his friend ALDEN to do so for him. At first ALDEN declines, but subsequently consents, with the warning that STANDISH must abide the result, whatever it may be.

While this transpires, PRISCILLA has been plying her spinning-wheel in the hut.

ALDEN causes PRISCILLA much surprise after entering her hut, and when he attempts to tell the cause of his mission. His courage fails, however, and after vain efforts to explain his visit he is about to depart, when PRISCILLA detains him.

JOHN ALDEN, encouraged by PRISCILLA, now relates that MILES STANDISH has deputed him to ask her to become STANDISH's wife. PRISCILLA, with astonishment and surprise, replies: "If the captain of Plymouth desires to wed me, why does he not come himself?" And then, laughing at JOHN ALDEN's confusion, she adds, archly: "Why don't you speak for yourself, John?"

JOHN ALDEN seems almost dazed, and as he hurriedly leaves her hut he meets STANDISH, who is patiently awaiting the outcome of his interview with PRISCILLA.

ALDEN then informs STANDISH that PRISCILLA has declined his suit, upon which STANDISH intuitively suspects the true state of affairs, and furiously accuses ALDEN of having played him false in seeking to supplant him in PRISCILLA's love, and then angrily disappears.

During this episode the Indian chief, MASSASOIT, is passing the Pipe of Peace to GOVERNOR BRADFORD and the others, and finally they conclude A TREATY OF AMITY AND FRIENDSHIP.

The Indians now bid GOVERNOR BRADFORD farewell and depart.

The Puritans are now confronted by an INDIAN MESSENGER, bearing a bundle of arrows wrapped in a rattlesnake's skin from CANONICUS, a hostile chief, as a token of his animosity, and presents them to GOVERNOR BRADFORD.

The GOVERNOR throws the arrows out of the skin, which, with MILES STANDISH's aid, he fills with powder and shot and hands to the savage MESSENGER, directing him to take it to his master as the GOVERNOR's reply to his challenge. The messenger then humbly glides away.

SAMOSET advises the Puritans to arm for battle, as he believes that hostile Indians are approaching. This causes a general stampede, and all rush off to prepare for what seems to promise an unavoidable and sanguinary conflict.

(End Scene 1.)

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WEAVES

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ACT II—SCENE II.

THE MAYPOLE OF MERRYMOUNT. (1628.)

A view of Merrymount, with mountain ranges in the distance. A pavillion with Maypole arranged for a merrymaking, with tables, wine barrels, flagons and cups. Dancers, singers, merrymakers, Puritans, and villagers appear in Festive attire.

Chorus and Dance.

Beautiful on the mountain side
The Maypole, like a banner gay,
Shines in the splendor of the orb of day.
Let's gather roses, and with pride
Our snowy breasts and hair adorn,
And honor thus the bright and glorious morn.

Dancing girls now appear and the merrymaking begins. Maidens, children, mirthmakers; strong men show their muscular feats. Here follows the

GREAT ECCENTRIC BALLET OF MERRYMAKERS.

Then the Bacchanals become jubilant and indulge in a

DANCE AND CHORUS:

Only in the Bacchic madness
Is there gladness;
Only in the whirling measure
Perfect pleasure;
To none but Bacchants is the ideal
Truly real;
Nature only lives forever,
Changing never!

This wild scene is interrupted by the appearance of JOHN ENDICOTT, MILES STANDISH, and his followers.

ENDICOTT is infuriated at the merrymaking. He draws his sword and strikes the Maypole, commanding his soldiers to cut it down. All present seem to be transfixed with fright.

ENDICOTT :

Idolators, your foolish joy
But honors an unholy tale ;
Cease then these rites, ye priests of Baal.
This impious altar I destroy.

The Puritan soldiers now start to cut down the Maypole, and
ENDICOTT, with drawn sword, ends the pleasures of the festivitants.

(End of Act 2.)



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THE SURRENDER AT YORKTOWN.

THE STROBRIDGE LITHO. CO. CINCINNATI, O.

ACT III—SCENE I.

DELAWARE.

American side of the river on the memorable night of December 25, 1776.

The patriot troops are conveyed across the river, and amid the packed ice, and in the bitter cold, the future Father of his Country,

THE IMMORTAL WASHINGTON, CROSSES THE DELAWARE.

The scene now presents the other side of the Delaware where are the

HESSIAN AND BRITISH ENCAMPMENTS,

with town of Trenton in the distance.

ACT III—SCENE II.

THE SURRENDER AT YORKTOWN.

Here are assembled GENS. WASHINGTON and LAFAYETTE on horseback. GEN. LINCOLN, GEN. KNOX, and other American officers and standard-bearers at the head of their respective commands. GEN. O'HARA and his staff, together with the British troops, are drawn up in line on the center. GEN. ROCHAMBEAU and French staff officers at the head of the French contingent, occupy a prominent position. WASHINGTON motions to GEN. O'HARA, who is about to surrender the garrison, that GEN. LINCOLN is the officer appointed to receive the submission of the British troops, whereupon the British General bows and delivers to him his sword.

ACT III—SCENE III.

GREAT PEACE ALLEGORY.

Peace, Progress, Perseverance, and Prosperity are surrounded by angels pealing the bells of Liberty, and proclaiming American Independence to the world, while in the distance is seen a beautiful TEMPLE OF PEACE.

BIGOTRY appears and is so overcome by her emotions that she falls to the ground helpless.

PROGRESS and LIBERTY raise her up gently.

Trio.

PROGRESS :

Thou here, thou in this land ?

BIGOTRY :

By genius' light driven
From Spain, then from the strand
Of sunny France I was riven,
And felt Germania's heavy hand.

From Scotland, where I entered,
I soon was forced away.
Now all my hopes are centered
On this new land to-day.

Thus I work my own undoing,
And naught remains for me
With reason still pursuing,
But to languish and to die.

Trio.

PROGRESS and LIBERTY :

And naught remains for thee
But to languish and to die.

BIGOTRY :

And naught remains for me
But to languish and to die.

PROGRESS and LIBERTY :

Light! Light! it flames from despots' gloom,
It marks the birth of Freedom's boom.
Our Washington on shore and sea
Has made our land forever free.

Light! Light! upon the still expectant world,
The glorious flag of Liberty unfurled,
Shines like a star, reason and faith unite,
And darkness melts in this blended light.

Trio.

Light! Light! upon the still expectant world,
The glorious flag of freedom is unfurled.

ACT III—SCENE IV.

THE TEMPLE OF PEACE.

A Grand Allegory the result of Peace, Liberty, and Independence, as represented by the following groups:

CHORUS OF PEACE.

LIBERTY, INDEPENDENCE, HAPPINESS, LOVE, FRIENDSHIP, KINDNESS
AND BENEVOLENCE.

Peace, fair goddess with white wings,
Fluttering round in weary part,
New life and brighter hope she brings,
And fills with joy the fainting heart.

Upon the ground once stained with blood
She scatters rain of lovely flowers,
And hopes of love and brotherhood,
To while away the happy hours.

PROGRESS.

SURROUNDED BY COMMERCE, INDUSTRY, WEALTH, PROSPERITY, AGRICULTURE AND NAVIGATION.

The arms that once were strong in strife,
Now bend their strength to nobler toil.
They guide the course of earnest life,
And cleave the stiff and stubborn soil.

Boldly the subtle mind arises
To vast infinities of thought.
But earth will only give her prizes
Where industry to work is brought.

CIVILIZATION.

FOLLOWED BY LIBERALITY, GENEROSITY, HUMANITY, TOLERATION AND
CULTURE AND GRACE.

As in the balmy air of morn
Nature exults and thrills with joy,
So grace and culture now adorn
Man's life, and all his force employ.

EDUCATION.

FOLLOWED BY INTELLECT, KNOWLEDGE, REASON, JUDGMENT,
STRENGTH AND ACTION.

Still beauty has but little force,
When truth may not exert her sway,
And thought oft wanders from the course,
If knowledge may not light the way.

FINE ARTS.

SURROUNDED BY LITERATURE, PAINTING, SCULPTURE, ARCHITECTURE,
POETRY AND MUSIC.

In art man finds relief from care,
In art rest for the weary mind;
The mighty wings of art can bear
To very heav'n earth's human kind.

SCIENCE.

IN COMPANY WITH PERSEVERANCE, INVENTION, ASTRONOMY, MATHE-
MATICS, PHYSICS, CHEMISTRY AND MECHANISM.

Deep mysteries, once deemed forbidden,
The daring mind of man reveals.
He brings to light what once was hidden,
And from the sun his glory steals.

ALL.

Peace, fair goddess, with white wings,
New life and brighter gladness brings.

Here follows

THE GREAT BALLET OF THE ARTS AND SCIENCES.

A POETRY OF MOTION AND HARMONY OF COLOR.

(End of Act 3.)



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GRAND BALLET OF ARTS AND SCIENCES.

THE STROBRIDGE LITHO. CO. CINCINNATI, O.

ACT IV—SCENE I.

THE PALACE OF PROGRESS.

“Lives of great men all remind us
We can make our lives sublime;
And, departing, leave behind us
Footprints in the sands of time.”

—*Long fellow.*

BALLET OF AMERICAN INVENTIONS,

In which the author has illustrated not only the most important inventions of American genius, but also the costumes of the period during which these inventions were made known to the world, introducing

FRANKLIN'S LIGHTNING-ROD.
WHITNEY'S COTTON-GIN.
FULTON'S STEAMBOAT.
McCORMICK'S REAPER.
HOE'S PRINTING-PRESS.
MORSE'S ELECTRIC TELEGRAPH.
HOWE'S SEWING MACHINE.
YOST'S TYPEWRITER.
EDISON'S TELEPHONE.
PHONOGRAPH.
INCANDESCENT ELECTRIC LIGHT.

IMPOSING GRAND BALLABILE.

(End of Scene 1.)

ACT IV—SCENE II.

IN THE FAR WEST. (1848.)

A Rocky Mountain pass at sunset.

Lo, I uncover the land which I hid a long time in the West,
As the sculptor uncovers the statue when he has wrought his best.

Emerson.

PROGRESS and PERSEVERANCE, clad as pioneers.

PERSEVERANCE emerges from the hut with an ax on his shoulder, followed by PROGRESS. When about to start, he sees pioneers and travelers approaching, and much pleased, he calls to PROGRESS to look at the newcomers. Now is the time for the development of the great West of America.

An OLD TRAPPER and a YOUNG ADVENTURER are hospitably welcomed by PROGRESS and PERSEVERANCE. The young man beckons the rest of their party to advance.

A pioneer mother and her children appear.

PROGRESS gives them a hearty welcome, and brings them food.

LIBERTY and PEACE, in attire of early pioneers, are leading other travelers to this spot, and all are welcomed by PROGRESS.

PERSEVERANCE now brings a jar of wine, while the miners enjoy their repast.

PIONEERS' DUET AND QUINTETTE.

Prospecting is a jolly life,
That should not bring pain or strife.
What care we then who stays at home,
Too faint hearted in wilds to roam.

He who seeks to win must be
Strong, courageous, bold and free.
If earnest and of moral worth,
He'll grasp the gold in mother earth.

QUINTETTE.

So { boys, } let's drink a measure
girls, }
To our { lasses } and to pleasure.
lovers }
Here's a bumper to their health,
And to the mine that yields us wealth.

Darkness is gradually approaching and PROGRESS and PERSEVERANCE invite the travelers to rest in their hut.

(End of Scene 2.)

ACT IV—SCENE III.

A SOUTHERN FOREST BY MOONLIGHT. (1865.)

A night bivouac of Union Soldiers with their wounded captain on his camp-bed. One soldier is dressing his wounds while another is looking after his comfort. The CAPTAIN is dictating a letter, which is being written by his orderly.

PERSEVERANCE (attired as a Union officer), is giving directions for the care of his wounded comrade.

Chorus of Union Soldiers.

The knapsack is rest for the weary head,
The cloak a covering, the earth our bed.
But dreams of happy union after fight
Beguile the heavy hours of night.

During the chorus the wounded CAPTAIN has finished dictating his letter, and with great effort affixes his signature to it, and holds it in his grasp as he falls back on his pillow exhausted.

LILIAN, a planter's daughter, now appears, and passing the sleeping soldiers, she is distressed upon seeing the condition of the wounded man she loves. Yet she hesitates because he is a Union soldier and an enemy in arms, but her heart conquers, and with trembling footsteps she draws near to say farewell to her beloved. Seeing the letter held on his breast, she slowly takes it from his hand, and is filled with joy when she reads of the writer's love for her. At this moment the wounded CAPTAIN moves, which startles LILIAN, and she quickly hides the letter.

Seeing that her lover is again calm, LILIAN stoops and gently kisses the CAPTAIN's forehead. He awakens and reaches for water in a small canteen near his cot to quench his burning thirst, but it is beyond his reach, and unseen, LILIAN places it within his grasp. He, however, is too feeble to raise it to his lips, but the watchful LILIAN, still unseen, supports his hand.

The wounded man now opens his eyes and beholds the fair white hand which has aided him, and drawing it toward him, recognizes LILIAN, who blushing falls into his loving embrace. She now unbinds the bandage on his wound and applies to it some liquid from a vial, and then places a few drops of another liquid into water and gives



it to him to drink. At this moment a noise is heard without the camp and LILIAN hastily hides behind a tree.

PROGRESS now appears, and while watching over the sleeping hero, exclaims:

Behold the heroes of inexorable fate,
Which placed dear brothers in mortal strife.
Though their heart's conscience bids them
To forget and love, to love and forget.
Sleep peacefully, your quiet dreams
Will dawn on victory sublime,
And with it bring redemption to weary slaves,
To enjoy the rights of this great land—
The freest of all nations. Then, to-morrow
Gentle Peace shall smile upon our great America.
'Tis the will of Reason, Justice and Humanity,
Made imperishable by the immortal Washington.

BUGLE CALL—Soldiers arise hurriedly and prepare to join their comrades.

The wounded CAPTAIN, awakened by the bugle call, is surprised at his returning strength, and although yet weak, he rejoins his soldiers.

In the confusion of the alarm LILIAN escapes from her hiding place, but is soon seen by a picket who fires at the moving object. This arouses the soldiers, who rush in the direction of the firing and soon return with LILIAN as their prisoner, uninjured, and she is placed under guard.

Drums are heard in the distance, and the Union Army, headed by the GENERAL and his staff, military band, and line soldiers march in singing

A PATRIOTIC CHANT.

After the troops have halted, a soldier advances and reports to the GENERAL that a suspected female spy has been captured, and he commands the prisoner to be brought before him. The CAPTAIN is astonished to find that the supposed spy is LILIAN. The GENERAL orders her to be searched, but the CAPTAIN interposes and explains that LILIAN is his affianced, and that like a good angel she came to minister to his wounds. In reply to the GENERAL's inquiry she blushing confirms her lover's statements.

At this juncture a mounted orderly hands the GENERAL a dispatch announcing that

THE WAR HAS ENDED.

Upon hearing this the soldiers become enthusiastically jubilant, and indulge in VOLLEYS OF HURRAHS!

Union and Confederate soldiers now appear in fraternal amity and EXUBERANT JOY PREVAILS.

Amid the cheers of the troops PRESIDENT LINCOLN appears.

(End of Scene 3.)

ACT IV—SCENE IV.

A VISION OF CITY OF CHICAGO.

A large edifice in course of construction illustrates one of the triumphs of modern engineering. This slowly disappears, and reveals to view :

1. FORT DEARBORN.

2. THE GREAT FIRE, AND THE RUINS OF THE CITY,
on the memorable night of Oct. 11th, 1871.

This is succeeded by a Vision of the great

3. PHENIX CITY OF AMERICA, CHICAGO OF TO-DAY,
the capital of the wealth-producing West.

SCENE V.

THE ADMINISTRATION BUILDING OF THE WORLD'S FAIR, CHICAGO,

where all the Nations of the earth congregate.

ASIA and AFRICA are here represented by groups of her numerous nationalities.

CHORUS OF ASIA.

From India and its mountain ranges,
Whence every creed its birth may trace,
Thy voice in greetings from the Ganges,
Speaks from the cradle of every race.

AFRICA is represented by groups of her various peoples.

CHORUS OF AFRICA.

From Afric's vast and arid land;
We hail thy triumph and renew
Our hope in thy civilization grand!
And Freedom's blessings grant us too.

ACT IV—SCENE VI.

TRIUMPH OF COLUMBIA.

EUROPEAN REPRESENTATIVES IN THEIR NATIONAL COSTUMES.

CHORUS OF EUROPEAN GROUPS.

Great Europe, mighty nurse of nations,
Who first gave true embrace to thee!
Now bows to thy lofty, fateful station,
And shares the glories of the free.

GROUPS OF CANADA AND THE REPUBLICS OF SOUTH AMERICA
Now appear, followed by
GROUPS representing the

STATES AND TERRITORIES
OF
THE AMERICAN UNION.

“AMERICA” surrounded by PROGRESS, LIBERTY, INVENTION and
THE GENIUS OF CHICAGO,
Approaches and welcomes them all.

ALLEGORY OF THE COLUMBIAN WORLD'S FAIR!
Where the representatives from all parts of the globe pay
HOMAGE TO AMERICAN GENIUS.

END OF PLAY.



Wm Knabe & Co

UPRIGHT AND
GRAND SQUARE



PIANOS.

EUGEN D'ALBERT.
"I DECLARE THEM TO BE THE
BEST INSTRUMENTS OF AMERICA."

P. TSCHAIKOWSKY.
"COMBINES, WITH GREAT
VOLUME OF TONE, RARE
SYMPATHETIC AND NOBLE
TONE COLOR AND PERFECT ACTION"

ALFRED GRUNFELD.
"I CONSIDER THEM THE BEST
INSTRUMENTS OF OUR TIMES"

DR. HANS VON BULOW.
"I DECLARE THEM THE ABSOLUTELY
BEST IN AMERICA."

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